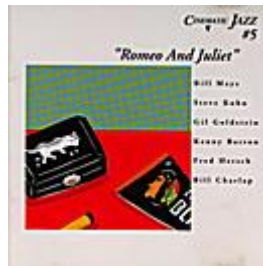


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We call this 16 CDs as "THE CINEMATIC JAZZ SERIES". All tunes are from famous fine movies, and are all piano solos played by famous NYC jazz pianists. These solo piano music will let you feel relaxed and will turn a room into a luxury hotel dining room. 10 MP3 Songs in this album (44:24) ! Related styles: EASY LISTENING: Mood Music, JAZZ: Piano Jazz People who are interested in Kenny Barron Steve Kuhn Gil Goldstein should consider this download. Details: We call this 16 CDs as "THE CINEMATIC JAZZ SERIES". All tunes are from famous fine movies, and are all piano solos played by famous NYC jazz pianists. These solo piano music will let you feel relaxed and will turn a room into a luxury hotel dinning room. In that case, music must be a gentle solo piano, and this is it. KENNY BARRON, STEVE KUHN, GIL GOLDSTEIN, BILL MAYS KENNY BARRON: Kenny Barron's unmatched ability to mesmerize audiences with his elegant playing, sensitive melodies and infectious rhythms is what inspired the Los Angeles Times to name him "one of the top jazz pianists in the world" and Jazz Weekly to call him "The most lyrical piano player of our time." Barron consistently wins the jazz critics and readers polls, including Downbeat, Jazz Times and Jazziz magazines. In 2005 he was inducted into the American Jazz Hall of Fame and won a MAC Lifetime Achievement Award. He is a six-time recipient of Best Pianist by the jazz journalists Association and was as a finalist in the prestigious 2001 Jazz Par International Jazz Award. Whether he is playing solo, trio or quintet, Kenny Barron is recognized the world over as a master of performance and composition. STEVE KUHN: "Steve Kuhn's tone production and keyboard dynamics set him apart from other pianists. Those assets were developed under the guidance of the Boston piano tutor Margaret Chaloff. Madame Chaloff schooled Kuhn in the "Russian Technique, which has enabled him to make the piano's lower register hum like a string bass, and its upper register ring like chimes." -The great Jazz Pianists Len Lyons s "Mr. Kuhn is a lighthearted, quirksome romantic - a melodic, rhythmic pianist

who can set a quiet, breathless mood and carry it to tantalizing extremes or build a high-spirited, frenzied climax, his watch falls off his wrist." -The New York Times John S. Wilson "The most amazing aspect of Kuhn's playing is his touch control on the piano. His mastery of the soft muted hues and the loud thunderous colors of the piano is unmatched in the jazz. One would have to go to classical master such as Horowitz to find a similar control." -The Stanford Daily Ted Gioia "Pianist Steve Kuhn's virtuosity humor and audacious imagination combine to make him one of kind." -The Washington Post W. Royal Stokes "Kuhn also shows a deep affection for dancing rhythms and raucous responses to life's tragedies. In those instances, the piano will first with everything from boogie-woogie to Latin harmonies and rhythm imposed on a swing four/four, or simple songful ideas will bring melodic romance to the dance pulse." -The Village Voice Stanly Crouch "Steve Kuhn has a rich career-years with Coltrane, with Getz, with Art Farmer- but he is playing the best piano of his life right now." -The evening Bulletin David Hollenberg "Playground, one of the most important jazz album of 1980." -Cash Box Chip Stern "He has a way of reaching for handful of notes as if he had six fingers on his right hand. The resulting dissonances create tension and excitement, and the passionate, almost savage way he punctuates some passages with percussive chords is dynamic." -down beat Marian Mcpartland "Steve Kuhn continues to surprise! One thing is certain, and that is that the man behind his music makes it always deserving of the closest and most respectful consideration from those who seek the trust rewards from the creative world." Steve Kuhn's resume: Born in Brooklyn in 1938, Kuhn was fascinated with his father's jazz 78's as a toddler, and began classical piano lessons at age five. He taught himself to improvise on and syncopate Mozart and Bach, and practiced boogie-woogie (he retained that style's formidable independence of hands. Moving to the Boston area with his parents, Kuhn began studying with renowned teacher Margaret Chaloff, who schooled him in the so-called "Russian Technique", which he has always held to be invaluable tool for tone production and projection on the piano. Her son, Serge, baritone saxophonist of Woody Herman's Four Brothers", had the 14-year-old pianist accompany him on jobs. Though his teens, Kuhn continued to play in Boston's jazz clubs with Coleman Hawkins, Chet Baker, and Vic Dickenson among other famed passers-through. After graduating from Harvard, where he majored music, he attended the Lenox School of Music at a particularly adventurous time. The faculty then included Bill Evans, George Russell and Gunther Schuller, among Kuhn's fellow students were Ornette Coleman, Don Cherry, Gary McFarland, and Freddie Hubbard. While at Lenox he met Kenny Dorham and began a

fruitful collaboration, interrupted when Kuhn was asked to join John Coltrane's newly-formed quartet. In 1961, Scott LaFaro brought Steve into Stan Getz's band, and the virtuoso pianist and bassist planned a group of their own. LaFaro's untimely death put an end to this idea. Through the early and mid 60's, much of Kuhn's work was with Art Farmer and Gary McFarland. Farmer's rhythm section of Pete LaRoca and Steve Swallow became, simultaneously, two-thirds of the Kuhn trio for the pianist's first recordings as a leader, while the association with McFarland led to the critically acclaimed collaborative album, "October Suite" in 1967. Between 1967 and 1971, Kuhn lived in Sweden. When he returned to America, a new generation of pianists - Keith Jarrett, Chick Corea and Herbie Hancock among them - was in the ascendance. Critics have often speculated that, had Kuhn stayed in the States, he would have achieved a greater degree of public recognition. Be that it may, the fact remains that Kuhn has been regarded as a "musician's musician" his entire performing life: he has always had the respect of his peers. Kuhn creates music of subtlety, sophistication, grace and improvised elegance. He merits attention as a purveyor of melodic variation, rhythmic sparkle, ceaseless intelligence, imagination, feeling, and taste.

GIL GOLDSTEIN: Motion Pictures "A Map of the World", orchestrated score of Pat Metheny, October 99 release "Simply Irresistible", starring Sara Michel Gellar, New Regency Films (original score) "We Were There" 50 year news documentary for CBS (orchestrated and arranged). "Caught", orchestrated music of Chris Botti. Starring James Edward Olmos. "Fair Game", orchestrations for Michael Kamen and David Sanborn. "I love you, I love you not", Columbia films. Starring Jeanne Moreau. (original score) "Breakthrough", PBS documentary. (original score) "Last Friends" TOA films, Japan. Music nominated for Japanese film award. (original score) "Mr Spim's Cartoon Theater", Music for animated opening and commercial trailers. "Little Buddah", arranged and orchestrated music for Ryuichi Sakamoto's score. "Radio Inside", MGM films. (original score) "Wild Palms". arranged music for Ryuichi Sakamoto's score. "Wuthering Heights" arranged and co-composed music with Ryuichi Sakamoto. "Crystal", French television movie. Produced and arranged music with Bill Evans. "Supermom's Daughter", ABC television Afterschool special. (original score) "Rites of Summer", Columbia pictures starring Kevin Bacon. (original score) "You Be the Director" and "Muppet Madness", 2 video projects for Jim Henson. "Reckless Disregard", Showtime cable television production starring Leslie Nielsen. (original score) "Bonaparte-Private Investigator", Polar Film Company. (original score) "Mom's On Strike" ABC Afterschool special (original score) "Summer Switch" ABC Afterschool special. (original score) Recordings as a leader:

"The Tango Kings", 5 piece tango group. Big World Music. "Infinite Love", brazilian project. Big World Music. "Zebra Coast", spanish flamenco project. Blue Note Records/Manhattan, EMI "City of Dreams", Blue Note Records, EMI "Wrapped in a Cloud", Muse Records. "Pure as Rain", Chiaroscuro Records. as a performer on piano, accordion, and/or synthesizer: (selected discography) "Moody plays Mancini", James Moody, Warner Bros. Records "Longing", Bob Mintzer and Gil Goldstein, Owl Records. "Miles Davis and Quincy Jones, live at Montreux", Q-west/Warner Bros. "Keiko Lee with Strings", "If It's Love", Keiko Lee, Sony records. "West Side Story Today", duet with Dave Liebman, Owl Records "Secret Story", with Pat Metheny, Geffen Records "All Across the City", Jim Hall quartet, Concord Records "Dialogues", 2 duets with Jim Hall, guitar and accordion, Telarc Records "Jim Hall and friends, Live at Town Hall" volume 2, Music Masters. "The Manhattan Project", w/ Wayne Shorter and Stanley Clarke, et.al., Blue Note "Bud and Bird", w/ Gil Evans Orchestra, live at Sweet Basil "Collaboration", Gil Evans and Helen Merrill. "Nothing like the Sun" with Sting and Gil Evans (synth on "Little Wing) "Observations&", with Billy Cobham, Elektra Records "Smokin", with Billy Cobham, live at Montreux Jazz Festival "Stratus", with Billy Cobham, (direct to disc recording Inakustic Records) "Exit", quartet with Pat Martino, Muse Records "We'll be Together Again", duet with Pat Martino, Muse Records "Starbrite", with Pat Martino, Warner Bros. Records. "Eye of the Beholder", with Ray Baretto, Atlantic Records. "Sharing" duet with Eric Kloss, Omnisound Records. "The First Instrument" with Rachelle Ferrell, Blue Note Records "Cinema City" solo piano projects, vols. 1-16 "Riddles", with Bob Berg, Stretch Records "Echoes of a Note", with Tiger Okoshi, JVC records "Two Sides to Every Story", with Tiger Okoshi, Jack De Johnette, et.al, JVC records "Live in the Far East", vols. 1&2 with the group, Elements. Wavetone Records "Untold Stories", Elements, Wavetone Records Producing and Arranging Jim Hall Pat Metheny, produced and arranged, Telarc Records Randy Brecker, Into the Sun, Concord Records (arranged, produced and performed)/winner 1998 Grammy for Best Contemporary Jazz Recording Jim Hall, Textures, Telarc Records. (conducted and produced) New York Voices, Simon Says (songs of Paul Simon), RCA records James Moody, Moody Plays Mancini, Warner Bros. James Moody, Young at Heart, Warner Bros.(arranged all music and co-produced) David Sanborn, Songs from the Night before, Elektra (arranged 6 songs) Wallace Roney, Misterios, Warner Bros (arranged and co-produced) Milton Nascimento, Angelus, Warner Bros. (arranged 2 songs) Miles Davis and Quincy Jones play music of Gil Evans, (orchestrated and performed) The Manhattan Project, w. Wayne Shorter, et. al. Blue Note (arranged and performed) Michael Franks,

Abandoned Garden, Warner Bros. (arranged 4 songs) Michael Franks, Dragonfly Summer, Warner Bros, (arranged 2 songs) Pat Metheny, Question and Answer, Geffen (co-produced) Mike Stern, Standards and Others, Atlantic (produced) Jim Hall, Something Special, Music Masters (produced) Akiko Yano, Love Life, Love is Here, Elephant Hotel, Sony Records (arranged on each) Chris Hunter, This is Chris, Scarborough Fair, I Want You. (arranged all on each) Ben Sidran, Lifes a Lesson, Go Jazz Records, (arranged and performed) Gil Evans Orchestra, Plays the Music of Gil Evans, vol. 1 2, Sweet Basil (orchestrated) Soul to Jazz, Bernard Purdie and the WDR Jazz Orchestra Randall Atcheson and St. Lukes Orchestra, Candelight Christmas, RCA records New York Voices, Simon Says (songs of Paul Simon), RCA records also arrangements and/or productions for Othello Molineaux, Bob Malach, Danny Gottlieb, Eric Leeds, William Gallison, Mika Ohashi, Michael Gerber, Shunzo Ono, Lisa Ono, Keiko Lee, and Tatiana. Performed live with; Al Jarreau (conductor and pianist), David Sanborn (conductor and pianist), Jim Hall, Pat Metheny, Gil Evans Orchestra w/ Sting and Miles Davis, Wayne Shorter, Billy Cobham, Stan Getz, Chet Baker, Don Alias, Mike and Randy Brecker, Lee Konitz, Ray Barretto, Wallace Roney, James Moody, Pat Martino, Herbie Mann, Michael Franks, Akiko Yano, Astrud Gilberto, The WDR, NDR, and UMO Jazz Orchestras, Lincoln Center Jazz Orchestra and American Composer's Orchestra.

Degrees Ph.D. Union Graduate School, 1988. music education. M.M. University of Miami, 1974, piano B.A. University of Maryland, 1973, piano Books The Jazz Composers Companion, published by Advance Music, Germany. BILL MAYS: one word summary: "Eclectic" -- something along the lines of Bill Mays does many musical things well, wears many "different hats" (see resume that are included) Here is a "short" resume: Bill Mays' eclectic career as a pianist, composer and arranger spans the last 35 years. With deep roots in jazz, gospel, pop and classical music, Bill's artistry defies categorization. He has performed on over 100 recordings, including a dozen of his own. His concert and studio credits include work with artists as diverse as Ron Carter, Benny Golson, Freddie Hubbard, Al Jarreau, Barry Manilow, Gerry Mulligan, Art Pepper, Frank Sinatra, Sonny Stitt, Sarah Vaughan and Phil Woods. Bill's keyboard work has been heard on numerous TV and film soundtracks, among them Name That Tune, Late Night with Jay Leno, Interview With The Vampire, Fargo, The Devil's Own and Being John Malkovich. His published compositions include several saxophone quartets, suites for flute, bass, marimba and violin, a piece for the Carnegie Hall Jazz Band, and a lullabye commissioned by the chamber ensemble, Aureole. Bill recently represented the United States in Paris on the Django D'or Awards television show. He has

received grants from the N.E.A. and Mid-Atlantic Arts Foundation and is a Steinway Piano Concert Artist. Bill's latest CDs include *An Ellington Affair* (piano/bass/drums trio playing Ellington Strayhorn songs), *Mays in Manhattan* (trio/sextet renditions of songs about New York) and *Out In Pa.* (piano trio mix of originals and standards featuring Matt Wilson Martin Wind). A native Californian, Bill now resides in New York City and Northeastern Pennsylvania. ----- Here is a "long" resume with more information: A native Californian, Bill Mays was born into a musical family and began playing the piano at age 5. "As a teenager I had my first exposure to jazz--a solo concert by Earl 'Fatha' Hines. His unusual melodic twists, rhythmic drive and full use of the whole piano keyboard thrilled and inspired me. Shortly thereafter I discovered Wynton Kelly, Art Tatum, Bill Evans, Horace Silver and Jimmy Rowles. I was hooked!" Bill's professional life began at age 17 as a bandsman in the U. S. Navy. 1972 marked the beginning of his recording career: as musical director for Sarah Vaughan, he played on her LP, *A Time In My Life*. Twelve years of recording work followed as a "session player" in the Hollywood studios. His versatile keyboard work has been heard on hundreds of TV and movie soundtracks, including *Annie*, *Cobb*, *Consenting Adults*, *Dallas*, *Interview With The Vampire*, *It Could Happen To You*, *Jaws*, *Kojak*, *Lethal Weapon*, *Megaforce*, *Rocky*, *Sleepless in Seattle*, *Superman*, *Terms of Endearment* and *Wolf*. A consummate accompanist, Bill has backed singers Al Jarreau, Morgana King, Helen Merrill, Mark Murphy, Frank Sinatra and Sarah Vaughan. His sideman credits include appearances with Ron Carter, Benny Golson, Harold Land, the Mel Lewis Orchestra, Charles McPherson, Gerry Mulligan, Art Pepper, Sonny Stitt and Clark Terry. Since moving to New York City in the mid-1980's, Bill has led his own quintets, trios and duos at Birdland, the Blue Note, Bradley's, Knickerbocker, the Village Gate, Visiones and many other of the city's noted venues. He is a regular performer at clubs and festivals throughout the U.S., Canada and Europe. His most recent CD, *Out In Pa.*, is a trio recording with bassist Martin Wind and drummer Matt Wilson. A prolific composer and arranger, Bill has contributed music to the recordings of many other artists, including Woody Herman, Shelly Manne, Bud Shank, Bobby Shew, Lew Tabackin, Mike Wofford and Phil Woods. His published music includes three saxophone quartets, a suite for flute and piano, various pieces for woodwinds, and three "stories" for contrabass and piano. "My goal is to communicate. I want to write and play music that will move the audience, that comes both from the heart and the head, that shares something of my life's experience. I hope the listener comes away from the performance entertained as well as enriched." With a voice uniquely his own, pianist/composer/arranger Bill Mays

brings a wealth of diversity and experience to his music. Chance-taking, honesty, humor, passion and surprise are the keynotes of his sound and style.

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